

The dbx logo is rendered in a bold, lowercase, sans-serif font. The letters are white with a slight shadow effect, making them stand out against the dark, textured background of the top-left corner of the collage.

dbx[®]

PROFESSIONAL PRODUCTS

This image shows a grand, ornate interior space, possibly a ballroom or a formal hall. It features high ceilings, decorative moldings, and large potted plants. The lighting is warm and ambient, creating a sophisticated atmosphere.

TOUR INSTALL STUDIO FULL LINE





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It began more than 30 years ago with the vision of a single man to better the world of professional audio, and that vision has continued into a new millennium. The late David Blackmer, who is considered to be the father of the modern VCA, had an incurable quest of using decibel expansion to replace the peaks lost to the limited dynamic range of magnetic tape. This quest produced the VCA and RMS detector which taken together have changed the audio world. In 1971, Mr. Blackmer founded dbx Professional Products® which has collectively produced more than 35 patents that continue to forge and reshape the technology in live, install and tour professional audio markets today.

Our award-winning team of designers and engineers have embraced Mr. Blackmer's passion with a vengeance, and continue to design and build the precision and hyper-accurate tools that you, the highly-scrutinizing audio society so desperately require. We at dbx Professional Products apply the paradigm that you really can be all things to all people. From our rock-solid production series graphic EQs, Compressors and Crossovers, to our DriveRack® series, to our flagship Blue Series® Precision Compressor and Mic Preamp, we provide the tools to accommodate all of your audio needs. We offer this brochure to serve you as a navigational tool in the discovery of all our sonic solutions for a sonic society.

TABLE OF CONTENTS

DRIVERACK® & IEM

DriveRack 480	4
DriveRack 480R	4
DriveRack 480P	4
DriveRack 442	5
DriveRack 481	5
DriveRack 482	5
DriveRack 260	6
DriveRack Zone Controllers	7
DriveRack 220i	7
DriveRack PA	8
IEM	9

ZonePRO™

ZonePRO™ 640/641	10
ZonePRO™ 1260/1261	11

DIGITAL

Quantum II	12
DIO	13
DDP	13

BLUE SERIES® & PURPLE SERIES

I60SL	14
704X	14
786	15
I62SL	15

EQs

iEQ-15	16
iEQ-31	16
2031	17
2215	17
2231	17

1215	18
1231	18
131	19
215	19
231	19

SILVER SERIES

386	20
376	20

DYNAMICS

I046	21
I066	21
I074	21
I60A	22
I66XL	22
266XL	22

CROSSTOVERS

223XL	23
223	23
234XL	23
234	23

OTHER

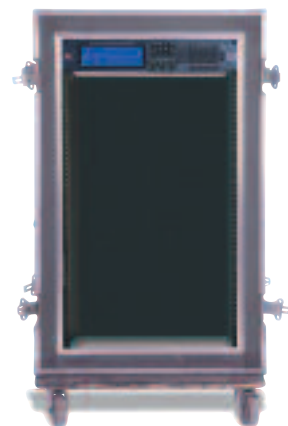
AFS 224	24
ProVocal	25
I20A	25
286A	25
PB-48	25
PRODUCT SPECS	26-30



480

Complete Equalization & Loudspeaker Control System

At the heart of the DriveRack® system is the 480. The 480 includes 4 inputs and 8 outputs which can be tailored for any configuration. By including every form of processing necessary to drive the signal from the mixer to the power amps, such as pre-crossover EQ, notch filters, speaker delay, multiple crossovers, speaker compensation equalizer, driver alignment delay, and compression/limiting, the 480 is truly the only management system you'll need for any sound system application. Two real time analyzers can be run simultaneously with RTA source inputs capable of being remotely switched on the fly. The 480 is fully programmable from the front panel, with the 480R remote control, or through a computer via the PC port.



480R

The 480R is the remote controller for the entire DriveRack system. It is capable of controlling and programming multiple 480, 481, and 482 units. It features 31 motorized faders which automatically recall the Graphic EQ settings of any unit on the network. The 480R can simultaneously control multiple DriveRack units, allowing global EQ adjustments to be made quickly. Thirty-two instant access buttons can be programmed to immediately recall the parameter screens that you use the most. The large custom display mirrors the display of the selected unit, and the 480R also includes its own real time analyzer. The 480R can be stationed up to 4000 feet from the master DriveRack, making it the perfect choice for front-of-house or monitor mixing.

DriveRack®



480P | Power supply for 480R

481 482 442 Complete Equalization & Loudspeaker Control System



The DriveRack® 481 and 482 include all of the functionality and features of the 480. Each incorporates 4 inputs and 8 outputs. The 481 uses Euroblock connectors while the 482 uses XLR. Both offer a streamlined, tamper-resistant front panel which makes them ideal for permanent install applications. With this design feature in place, all programming functions can be performed through a 480 master, the 480R, or via the Windows GUI. By using the DriveRack network system, up to 99 DriveRack units can be chained together when using the exclusive DriveRack network protocol.

The 442 is based on the same operating system as the DriveRack 480 and offers the user 4 inputs and 4 outputs on XLR connectors. Each channel has EQ in the form of a 9-Band Parametric or a 31-Band Graphic and Notch Filters. In addition the 442 features a filter that can be used to create a Highpass, Lowpass or Bandpass filter. Dynamics processing is available on all channels with a Compressor/Limiter that emulates the classic dbx® 160. The output section of the 442 offers delay, output level and phase compensation. The 442 is also capable of running dual real-time analyzers on channels three and four. Like the 481 and 482, the 442 can also be operated remotely through a 480 master, a PC GUI, or a 480R.



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260

Complete Equalization & Loudspeaker Control System



The DriveRack® 260 was designed to provide state-of-the-art signal processing, while maintaining a simple and intuitive control interface. This goal has been realized. From the powerful DSP modules to the multiple control surfaces, the 260 provides all the processing and control necessary for both installation and live use. Additionally, the Wizard function enables any user to quickly set up and use the 260 to its full potential by streamlining the setup process and providing a menu-based setup procedure that includes system setup and configuration, Auto-EQ, and Advanced Feedback Suppression (AFS™) setup.

The DriveRack 260 is based on the same unparalleled design philosophy as the other products in the DriveRack family, namely, to provide "Everything you need between the mixer and the power amps." In keeping with that philosophy, the 260 offers 2 inputs and 6 outputs on XLR connectors. Each input channel provides a choice of EQ, either a 9-band Parametric or a 28-band Graphic EQ. Each input channel also boasts two selectable insert processors with a selection of Notch Filtering, classic dbx® Compression, Auto Gain Control, Sub-Harmonic Synthesis, or our own patent-pending Advanced Feedback Suppression (AFS™). The DriveRack 260 also offers a configurable Delay with 2.7 seconds of total delay time. The 260 provides full Bandpass and Crossover filtering and routing including Bessel, Butterworth and Linkwitz-Riley topologies. There is parametric EQ available on each output as well as dbx PeakStopPlus™ Limiting. The 260 provides a full-time RTA for live sound applications, while contractors will appreciate its control inputs for wall-panel logic and volume control.

220i**System Processor with Advanced Feedback Suppression**

ZC1
Programmable
Volume
Control



ZC2
Programmable
Volume &
Mute



ZC3
Program
Selection.



ZC4
Program
Selection.



ZCBOB
"home-run" or
parallel wiring
to the unit



ZC6
Programmable
Volume
Control



ZC7
Programmable
Push-To-Talk
Page Assignment



ZC8
Programmable
Volume
Control



ZC9
Source
Selection



ZCFIRE
Fire Safety
Interface

The ten Zone Controllers use analog DC voltages to provide logic control ranging from Volume and Mute control to Contact Closure Program selection and can be used with the ZonePRO™, DriveRack 260 and 220i. Wired with readily available and affordable CAT5 cable with universally accepted RJ-45 connectors, the ZC Zone Controllers offer simple yet elegant solutions to the contractor.

Designed to provide all the necessary tools for installations, the DriveRack® 220i is truly a one stop solution. With a full complement of processing features and Mic/Line inputs, the DriveRack 220i can provide both system and microphone processing.

Processing in the 220i includes an input mixer and input Graphic and Parametric EQ. Two insert positions on both inputs provide a selection of processing functions including our new patent-pending Advanced Feedback Suppression (AFS™) algorithm, Auto Gain Control, De-Essing, Sub-Harmonic Synthesis, Ducking, Gating, Compression, and Notch Filters. A Matrix Mixer allows for both routing and mixing capabilities. Each output provides Bandpass Filters, Parametric EQ, Delay, and a Dynamics insert processor with selections including Auto Gain Control, Compressor, Noise Gate, and Limiter.

The DriveRack 220i is piloted from the intuitive DriveWare GUI that offers both Configuration and Control of the processing modules. Modules can be accessed, edited and saved as part of programs. Processing modules can be set up as mono, or, unlike some processors, linked between the channels for true stereo processing. Once a program or programs have been stored they can be loaded from either the front panel or from wall mounted Zone Controllers. Zone Controllers can also be used for output muting or adjusting output volumes.

DriveRack®



PA

Complete Equalization & Loudspeaker Control System

Drive your PA to a whole new level of performance with the DriveRack® PA Complete Equalization & Loudspeaker Control System. The DriveRack PA represents a complete integration of the key elements that help ensure optimal loudspeaker system management in PA-specific applications. Capitalizing on the legendary 480 DriveRack technology, the DriveRack PA is able to provide its user with top-tier, pro-level loudspeaker management specifications, yet still remain appealing to the budget-conscious audiophile who requires a tried and true utilitarian workhorse. With its all-inclusive, no-compromise design, the DriveRack PA has been systematically developed and designed to grow with your system needs for years to come by providing state-of-the-art signal processing, while utilizing a simple and intuitive user interface. Purpose and vision have been achieved by offering two independent channels of processing power with a linkable 28-Band Graphic equalizer, industry-standard dbx stereo compressor module, feedback eliminator and the 120A Subharmonic Synthesizer on the input, with a six channel output system that includes parametric EQs, and Peak Plus™ limiters (which are used to provide protection against speaker blowouts) and alignment delay. These features, combined with the Wizard setup system, also include JBL® speaker tunings and Crown® Power Amp settings and represents a methodical design that is guaranteed to deliver optimal, all-inclusive processing in a completely scalable system.



The optional **RTA-M** real time audio analysis mic is the perfect accessory tool for the DriveRack PA and 260. Used in conjunction with the System Setup Wizard, the RTA-M is ideal for optimizing the sound quality of even the most difficult of acoustic environments.



THE CURE FOR THE COMMON PA.

DriveRack®

IEM™**In-Ear Monitor Processor****HEAR NO EVIL.****Lexicon®**

The IEM™ In-Ear Monitor Processor is the ideal tool for fine-tuning mix monitoring for in-ear monitoring devices. Not only does the IEM provide the legendary dbx effects in the digital domain, such as 4-band stereo compression, PeakStop™ limiting and 5-band parametric EQ, but the IEM also includes stereo adjust, dbx proprietary Type IV™ conversion system, and for good measure, we have even raised the playing field by including custom reverb algorithms using industry-standard Lexicon® reverb technology. The IEM was designed with the simple purpose and vision of enhancing the sonic quality of all in-ear monitor applications, while providing the necessary audio level protection that artists and engineers require. The design team at dbx has achieved this vision by building a unit that offers effects including: 4-band stereo compressor with gating and limiting, 5-Band Parametric EQ, PeakStop™ limiting, and Stereo adjust. Additionally, the IEM has been methodically designed with an intuitive user front panel which provides instant access to all of the effects within the unit at the push of a button. The IEM also provides the user with a large custom display which clearly shows all operational information of the unit in a logical manner. The IEM is a unit that is certain to take In-Ear Monitor processing to the next level.

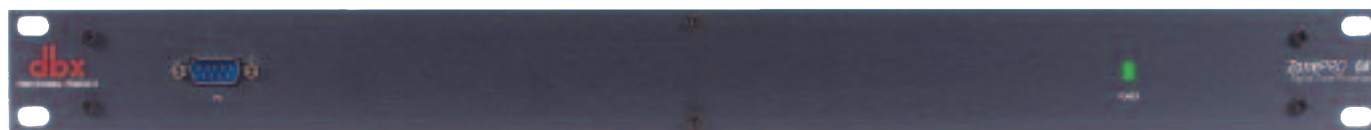




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640/641

Digital Zone Processors



ZonePRO™

The dbx® ZonePRO™ 640 and 641 products were designed to provide flexible programmable zone processing for Background Music and Paging applications.

With six inputs and four outputs the ZonePRO products are incredibly flexible, allowing any input to be a primary or priority override source, and two inputs designated as paging sources. Outputs are also highly configurable with combinations including mono and stereo zones, and zones with subwoofers.

Besides routing, the 640 and 641 provide every tool required for maximizing system performance: from paging microphone functions like Gating and Feedback Suppression, to system processing such as EQ, Crossovers, Dynamics, and Delay. With these powerful DSP processes comes a Wizard functions that speeds configuration and system setup.

The ZonePRO products offer full control from the computer-controlled GUI. Programmable end-user control is available from the front panel of the 640 and the ZC series wall panels.

From signal routing to control to processing, the ZonePRO 640 and 641 are complete Background Music and Paging solutions.



**COMPLETE
SOLUTION**



1260/1261 Digital Zone Processors



ZonePRO™

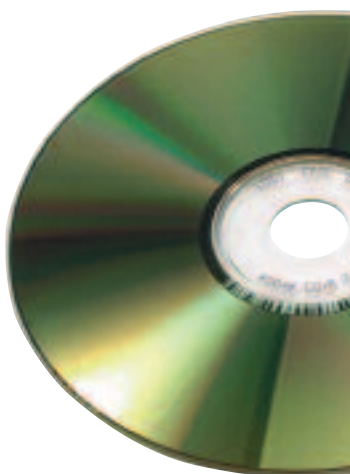
The ZonePRO™ products have been created to provide state-of-the-art signal processing for commercial audio applications, while maintaining a simple, secure and intuitive interface. From the powerful DSP modules to the multiple control interfaces, the ZonePRO products provide all the processing and control necessary for these installations. Additionally, the ZonePRO Designer GUI interface and Wizard function allows any contractor to quickly set up and optimize the unit to its full potential by streamlining the configuration process with a simple, step-by-step procedure.

The ZonePRO products are based on the same unparalleled design philosophy that made the DriveRack® family famous. This philosophy, "To provide everything you need between the sources and the amplifiers," creates a full featured processor capable of almost any BGM or commercial application. Each input channel provides EQ, while the mic/line inputs also offer two DSP insert blocks with a selection of Compression, Notch Filtering, Auto Gain Control, Advanced Feedback Suppression (AFS™), Gating, and De-Essing. Each output zone provides a routing matrix where each of the inputs can be selected as the main source or priority source. Paging can be done from the mic/line inputs; both paging and priority override offer full Ducking capability. Each output also provides Autowarmth®, full Bandpass and Crossover filtering, Parametric EQ, a selectable Dynamics module and output Delay.



Quantum II™

Digital Multi-Band Processor



The engineers at dbx® designed the Quantum II™ to be the standard by which all digital mastering processors are measured. With our patented Type IV® Conversion System and TSE™ Tape Saturation Emulation circuitry, the Quantum II allows your signal to retain its analog warmth and character, while delivering the sonic clarity that today's digital environments demand. Other features include four-band Gating, Compression, and Limiting, or MS Gating, Compression, and Limiting. A five-band Parametric EQ is available to change the tonal character of the signal and the EQ can be placed either pre- or post-dynamics processing. The EQ can also be set up as a MS EQ allowing the user to manipulate the character of the Center information (Left + Right) and the Side information (Left – Right). The Quantum II is capable of dual mono or true stereo operation with RMS Power Summing™. Also available on the Quantum II™ is a Normalizer with flexible gain optimization, stereo adjust, and an output Dither and Noise Shaping option which allows user assigned noise shaping and output dither to 8, 16, 20 or 24 bits. The Quantum II features sample rate conversion and low-jitter synchronized inputs and outputs that use dbx's proprietary clock chips.

In addition to providing a bevy of state-of-the-art features and specifications, the Quantum II allows you to control the aforementioned items via the included PC GUI interface. This feature in turn allows you to keep your focus on the project at hand, while keeping your hands off of the unit itself.

Whether you are working with DAT, DAW, or analog, the Quantum II provides all the tools that you need to make the most of your mixes.

DDP™**Digital Dynamics Processor**

The DDP™ is truly in a league of its own. Besides sporting superb gating, compression, limiting, de-essing, and equalization, the menu-driven DDP features 24-bit operation, as well as our patented Type IV® Conversion System, TSE™ Tape Saturation Emulation, and True RMS Power Summing™ technologies. Its compressor includes standard hard knee, classic OverEasy®, and our new VariKnee™ circuitry (which has 10 graduated OverEasy® preset levels). In addition to these exceptional effects, the DDP features full MIDI SysEx automation, making it one of the most versatile processors on the market today.

While the impressive effects and patented features of the DDP are second to none, they mean nothing without an intuitive way to visually monitor everything that's going on. This is another area in which the DDP shines. Whether in dual mono or stereo mode, the DDP's channel-specific I/O meters, eight-segment analog LED ladders, lighted effects module buttons, and large LCD—complete with graphical dynamics curve readout—make programming and navigation a breeze.

**DI/O****Digital I/O for the DDP**

The DI/O digital output card allows you to take advantage of the full potential of the dbx DDP processor. The card features S/PDIF input and output jacks, as well as gold-plated AES/EBU inputs and outputs. The digital I/O will automatically be detected by the software once installed in the DDP. The sampling rate is selectable between 44.1 or 48 kHz and the digital input will lock to the sampling rate of the incoming signal. In addition, the analog and digital outputs can be used simultaneously making it the only way to improve the DDP in a digital recording environment.



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160SL

Compressor/Limiter



The 160SL combines the best features of all the great dbx® compressors, past and present, and gives you more versatile performance than ever before. In addition to having the auto attack and release as well as the hard knee threshold characteristics of the classic dbx 160, the 160SL now offers AutoVelocity manual mode, in addition to our classic OverEasy® mode. dbx AutoVelocity technology allows you to find the exact attack and release effect you are looking for. Still on board is the venerable dbx Auto mode. Now you can set your maximum preferred settings in manual mode, and let the 160SL do the rest for you.

The heart of any dynamics processor is its VCA. The dbx 160SL features dual proprietary V8 VCA modules. This state-of-the-art implementation of dbx's original Blackmer decilinear VCA boasts an unheard-of 127dB dynamic range and ultra-low distortion. Encased in a specially designed aluminum-zinc housing for shielding and thermal characteristics, the V8 maintains its superior performance even in the harshest environments. The 160SL takes full advantage of the most technologically superior components available today. The 160SL offers a plethora of features which include: variable attack and release controls, as well as dbx's latest limiting algorithm PeakStopPlus™, precision 0.1% and 1% resistors, gold-palladium-nickel contacts, Jensen® transformers, gold plated Neutrik® XLRs, and rare earth magnet relays with gold contacts. These features are housed in a hermetically-sealed nitrogen environment and mounted on military-grade glass epoxy circuit boards. The end result is the most technologically advanced compressor in the world, which offers pristine sound quality that will bring new life and dimension to any audio piece be it live or in the studio.



704X | Digital Output Card

The 704X digital output card allows the dbx Blue Series® processors to take advantage of dbx's amazing Type IV™ Conversion System. Its features include 44.1kHz, 48kHz, 88.2kHz, and 96kHz sample rates; 16-, 20-, or 24-bit word length; TPDF or SNR2 noise shaping, dithering at 16 or 20 bits; synchronized outputs with low-jitter, phase-locked loops; selectable noise-shaping algorithms; and gold-plated AES/EBU and S/PDIF output jacks.



Composer **W.G. Snuffy Walden** produces music scores for the network hits "The West Wing," "Once and Again," and "Drew Carey"

"Using the dbx 786 and 160SL as a pair, we've been able to use minimal eq. Just using the dbx 786 mic pre gives a really open and warm sound which is what we thrive on here."

The Best Ears in the Business Agree



The craftsmanship of the 786 is as stunning as the engineering is innovative. The 786 combines the best preamplifier features and an absolutely pristine audio path. In addition to having +48V phantom power as well as a phase reverse switch, the 786 also features a patent-pending EQ circuit called “spectrum” with frequency cut and boost up to 40kHz. An 11-position coarse gain switch sets the gain between +10 and +60dB, while the fine gain control varies between -3 and +3dB. Levels may be monitored on peak-program VU meters with adjustable reference levels. The signal path

consists of a transformer-coupled, discrete-design premium input stage, utilizing the proprietary dbx® M8™ Mic Pre-Amp Module.

The “Spectrum” control is a unique variable high-frequency equalization circuit employed in the mic pre-amp which enhances the high frequency spectral content of the signal, while continuing to maintain phase integrity. The “Detail” control varies the amount of high frequency shelving boost at the frequency determined by the Spectrum control. The combination of the Spectrum and Detail controls allow pristine high frequency equalization adjustments without the added “hash” of traditional high-frequency EQ topologies. Premium active electronics, precision 0.1% and 1% metal film resistors, great sounding temperature stable polypropylene capacitors, high-reliability board-to-board connectors with gold-palladium-nickel contacts, Jensen® transformers, gold plated Neutrik® XLRs, rare earth magnet relays with gold contacts, contribute to the most technologically advanced preamplifier in the world.

162SL Compressor/Limiter



The 162SL combines the best features of all the great dbx compressors, past and present, and gives you more versatile performance than ever before. In addition to having the auto attack and release, and the hard knee threshold characteristics of the classic dbx 160, the 162SL offers AutoVelocity™ manual mode, along with our classic dbx OverEasy® mode, made standard by the legendary dbx 165A. All of the 160SL's features, including variable attack and release controls, PeakStopPlus™, as well as dbx's latest limiting algorithm

PeakStopPlus™, are included in the 162SL.

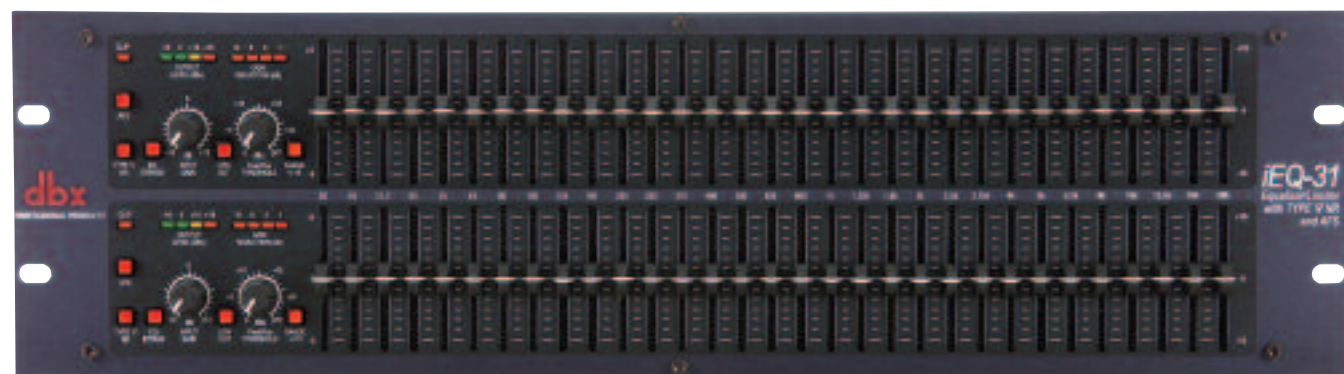
The heart of any dynamics processor is its VCA and the dbx 162SL is no different, featuring dual proprietary dbx VCA's. This state-of-the-art implementation of dbx's original Blackmer decilinear VCA boasts an unheard of dynamic range and ultra-low distortion seen only previously in the Blue 160SLs. With sonic clarity designed for the studio, the 162SL maintains its superior performance in harsh environment. “Pure enough for the studio, rugged enough for the road,” was the engineering motto of the Purple Series of Compressors / Limiters. Like its big brother, the 162SL takes full advantage of the best parts available and dbx's advanced manufacturing, including Jensen® transformers on each output standard. Following in the footsteps of the Blue Series® 160SL with the Purple Series 162SL, dbx continues to create to the most technologically advanced compressors in the world.



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iEQ™

Digital Graphic Equalizers w/ AFS™



With an EQ heritage that has produced countless industry standard patents and dates back more than 30 years, the dbx® iEQs™ easily live up to the dbx legacy of uncompromised sonic integrity. In addition to unsurpassed Equalization specs, the iEQ also offers the built-in necessities which include AFS™ Advanced Feedback Suppression (which removes unwanted feedback at the push of a button), Type V™ Noise Reduction and PeakStopPlus™ limiting. The iEQ-Series represents a major step forward in the performance of graphic equalizers. From its amazing 10Hz to 22kHz frequency response, to its 110dB dynamic range the iEQs offer out of this world specifications with a down to earth price point. Sure to find a home in the studio, on tour and with installed sound venues, the iEQs are destined to take their rightful place in the lineage of great dbx signal processors that are the Professional's Choice.

iEQ-15 | DUAL 15-BAND GRAPHIC EQ/LIMITER

The iEQ-15 includes two 15-band channels of 2/3-octave digital equalization. In addition it also offers +12 dB input gain range; switchable +6 or +15 dB boost/cut range, 40mm faders, XLR, 1/4", Euroblock connectors, and nonconductive nylon slider controls.

iEQ-31 | DUAL 31-BAND GRAPHIC EQ/LIMITER

The iEQ-31 includes two 31-band channels of 1/3-octave digital equalization. In addition it also offers +12 dB input gain range; switchable +6 or +15 dB boost/cut range, 40mm faders, XLR, 1/4" and Euroblock inputs and outputs, non-conductive nylon sliders.

Each also features an intuitive user interface with comprehensive output and gain reduction metering. As always, the inevitable result of our meticulous attention to detail and top-quality componentry is exceptional sound, performance, and reliability.



20 Series Graphic Equalizers

Since their introduction, the 20 Series equalizers have become crucial links in the sound systems of countless professionals all over the world. From a value perspective, the 20 Series EQs offer an unequalled feature set. The crowning feature of each model in the 20 Series is our Type III™ Noise Reduction, which enables you to increase signal-to-noise ratios by up to 20dB. With Type III™, the 20 Series can significantly improve the noise specs for almost any sound system. Add our patented PeakPlus™ limiter topology; XLR, 1/4", and Barrier strip inputs and outputs; durable 45mm nylon sliders; a +12dB input gain range; and informative, four-step LED ladders to the mix and you've got three powerful tools that will let you use your system with confidence.

2215

Dual Channel 15-Band Equalizer/Limiter with Type III Noise Reduction with 2/3 octave frequencies ranging from 25Hz to 16kHz. XLR, Barrier strip, and 1/4" inputs, nonconductive nylon sliders; and an intuitive user interface with comprehensive output and gain reduction metering.

2231

Dual Channel 31-Band Equalizer with Type III Noise Reduction with 1/3-octave equalization. It also includes ± 12 dB input gain range; switchable ± 6 or ± 15 dB boost/cut range; XLR, Barrier strip, and 1/4" inputs, nonconductive nylon sliders; and an intuitive user interface with comprehensive output and gain reduction metering.

2031

Single Channel 31-band channels of 1/3-octave equalization, the 2031 also offers ± 15 dB range input gain range; XLR, 20mm faders and 1/4" inputs; nonconductive nylon sliders; and an intuitive user interface with comprehensive output and gain reduction metering.

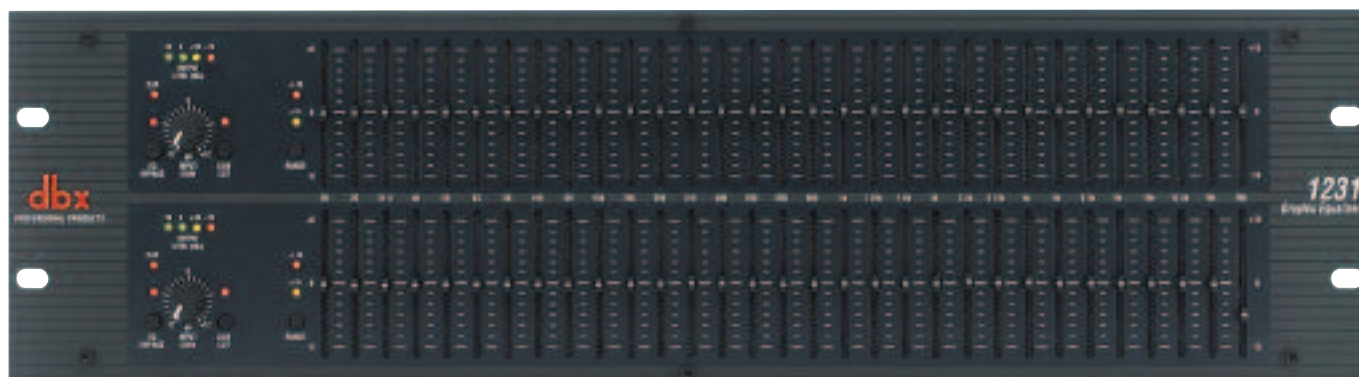
As always, the inevitable result of our meticulous attention to detail and top-quality componentry is exceptional sound, performance, and reliability.



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12 Series

Graphic Equalizers



The dbx® 12 Series were designed to meet the needs of the most demanding sound reinforcement environments, while offering the simplicity of straightforward controls and providing years of maintenance-free operation in any application. The magnetically-isolated transformer, electronically balanced inputs and servo balanced outputs, RF-filtered inputs and outputs, and power-off hard-wire relay bypass with 2 second power up delay were steps our engineers took to ensure compatibility for all installations. Only the best components were utilized, yielding a 10Hz to 50kHz frequency response, greater than 90dB SNR (ref +4dBu), less than 0.005% THD +Noise (1kHz at +4dBu), and interchannel crosstalk of less than -80dB from 20Hz to 20kHz. All this attention to detail is contained in a 2U steel/aluminum chassis.

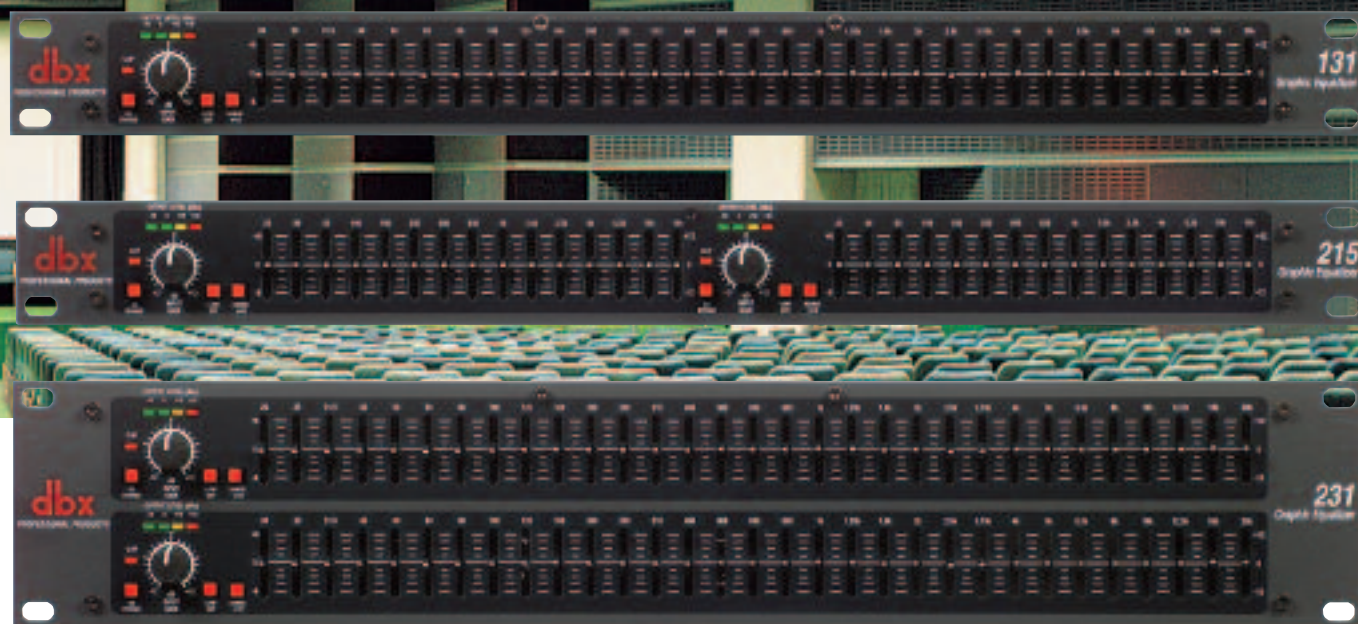
1215

The 1215 provides standard features like dual channels, 15 2/3 octave bands, ISO frequency centers, +/-12 dB input gain range, and switchable 40Hz/18 dB per octave low-cut filters,

1231

The 1231 provides standard features like dual-channels, 31 1/3 octave bands, ISO frequency centers, +/- 12 dB input gain range, and switchable 40Hz/18 dB per octave low-cut filters.

The 12 Series EQs also offer: 45 mm faders; selectable +/-6dB or +/-15dB boost/cut range for precise gain adjustments; XLR, barrier strip, and 1/4" TRS connectors for installation ease; balanced inputs and outputs for quiet operation; and chassis/signal ground lift capabilities for quick hum isolation.



2 Series

Graphic Equalizers

The dbx® 2 Series Graphic Equalizer have been designed to meet the needs of the most demanding sound reinforcement environments, while offering the simplicity of straightforward controls. The 2 Series represents a major step forward in the performance of entry-level graphic equalizers. From its amazing 10Hz to 50kHz frequency response, to its 108dB dynamic range, the 2 Series offers out-of-this-world specifications with a down-to-earth price point. Sure to find a home in the studio, on tour and with installed sound venues, the 2 Series is destined to take its rightful place in the lineage of great dbx signal processors that are the professional's choice in signal processing. With such affordable quality, there's no longer any excuse for compromising your sound.

131

The 131 provides not only offers standard features like single-channel, 31, 1/3 octave bands, ISO frequency centers, +/- 12 dB input gain range, and switchable 50Hz/12 dB per octave low-cut filter, but also includes other insightful features. These features include 20 mm faders; selectable +/-6dB or +/-12dB boost/cut range for precise gain adjustments; XLR, and 1/4" TRS connectors for installation ease; balanced inputs and outputs for quiet operation.

215

The 215 not only provides standard features like dual channels, 15 2/3 octave bands, ISO frequency centers, +/-12 dB input gain range, and switchable 50Hz/12 dB per octave low-cut filters, but also includes other thoughtful features. These features include: 20 mm faders; selectable +/-6dB or +/-12dB boost/cut range for precise gain adjustments; XLR, and 1/4" TRS connectors for installation ease; balanced inputs and outputs for quiet operation; and chassis/signal ground lift capabilities for quick hum isolation.

231

Besides including two 31-band channels of 1/3-octave equalization, the 231 also offers +12 dB input gain range; switchable +6 or +12 dB boost/cut range; XLR, 20mm faders and 1/4" inputs; nonconductive nylon sliders; and an intuitive user interface with comprehensive output and gain reduction metering.

As always, the inevitable result of our meticulous attention to detail and top-quality componentry is exceptional sound, performance, and reliability.



dbx
PROFESSIONAL PRODUCTS

386

Mic Pre

The Silver Series 386 dual channel tube mic pre-amp puts the best of both worlds into one affordable package by combining the warmth of the irreplaceable vacuum tube with the proprietary dbx® Type IV® conversion system. The 386 boasts many of the same features as other products in the Silver Series, such as +48V phantom power, a phase invert switch, and low cut filtering. In addition, the 386 also offers up to 96kHz, 24-Bit digital output capabilities in both AES/EBU, and S/PDIF formats as standard features.



Digital outputs on the 376 and 386 are standard features



376

Tube Preamp Channel Strip w/ Digital Out



The 376 puts the best of both worlds into one affordable package by combining the warmth of the vacuum tube with the proprietary dbx Type IV® conversion system. The 376 boasts many of the same features as other products in the Silver Series, such as +48V phantom power, a phase invert switch, and low cut filtering. In addition, the 376 also offers digital output capabilities in both AES/EBU, and S/PDIF formats as standard features. Add selectable sampling rates up to 96kHz and 24-bit, selectable dithering and noise shaping; and separate analog and digital output controls to this already impressive list of features, and we think you'll agree that the 376 lives up to the uncompromising standards of dbx Professional Products.



10 Series



1046 | QUAD COMPRESSOR/LIMITER

Each of the 1046's four channels allows you to individually select between our classic OverEasy® or hard knee compression, as well as connect each channel for separate purposes. Additionally, our PeakStopPlus™ circuitry is the most comprehensive limiting technology available. For easy interfacing with other devices, each of the 1046's channels also utilizes balanced, gold-plated XLR and 1/4" inputs and outputs and switchable +4dBu or -10dBV operating levels. The 1046 incorporates our standard-setting designs, state-of-the-art manufacturing techniques, and of course, our sought-after sound quality.

1066 | COMPRESSOR/LIMITER/GATE

Whether you're looking for "heavy" compression or subtle gain leveling, the 1066 stereo compressor/limiter/gate with selectable hard knee or OverEasy® compression is ideal. The 1066's compressor section allows you to set attack and release times manually or automatically using our convenient Auto Mode. In addition, our famous Contour switch allows you to smoothly compress entire mixes while preventing low frequencies from punching holes in the overall mix.

The 1066's gate section enables you to clean up unwanted frequencies or mic bleed using its frequency-dependent gain control and the Side Chain External button. With the Side Chain Monitor button and an equalizer, you can select which frequencies will trigger the gate. For overall speaker protection, our innovative PeakStopPlus™ technology prevents unwanted transients from blowing your drivers and minimizes the distortion common to many other "hard" limiters.

1074 | QUAD GATE

The 1074 QuadGate is the perfect companion to the 1066 and 1046. The 1074 offers 4 channels of gating with threshold, depth and release controls on each channel. The 1074, like the rest of the products in dbx's® 10 Series, is based on the legendary dbx V2 VCA and offers XLR inputs and outputs, and 1/4" side-chain input. In addition to an external key input per channel, the 1074 also has an internal filter that can be independently activated and controlled on a channel per channel basis. This filter allows the 1074 to not only clean up tracks but gives you frequency selective control on each gate, to open exactly when you want it to.



dbx
PROFESSIONAL PRODUCTS

160A

166XL

266XL

160A | COMPRESSOR/LIMITER

The 160A offers such time-tested features as switchable OverEasy® and hard knee compression, extremely wide threshold ranges, and controls for ratio and output gain.

The 160A also includes true RMS level detection, providing the most transparent dynamics processing available—from smooth, subtle compression to “brick wall” peak limiting. Its electronically balanced output stage is an outstanding driver for long cable runs (an output transformer is optional). With its unique “INFINITY +” inverse-compression mode, the 160A actually decreases the audio output level below unity gain when the input exceeds threshold. You can even stereo-couple two 160As to process a stereo mix without shifting the left/right image. The dbx 160A has truly redefined the standard for dynamics processing.

166XL | COMPRESSOR/LIMITER/GATE

With auto attack and release controls and separate precision LED displays for gain reduction, compression threshold, and gate threshold, the 166XL allows for quick and accurate setup. Using our True RMS Power Summing™ feature, the Stereo Couple mode provides you with a rock solid stereo image. The 166XL also makes advanced applications a breeze with full sidechain functionality, the ability to use either hard knee or OverEasy® compression algorithms, and the venerable PeakStop® limiter. Designed in the USA, the dbx® 166XL processor puts a completely new level of compressor/gate performance at a cost within everyone's reach.

266XL | COMPRESSOR/GATE

The 266XL puts pleasing compression and smooth gating within reach of everyone. The classic dbx® compression delivers everything from mellow “leveling,” to aggressive peak limiting. In addition, the 266XL's AutoDynamic™ circuitry continuously adjusts attack and release settings in real time in order to optimally match program material. The advanced gating circuitry in the 266XL uses a program-dependent timing algorithm to produce ultra-smooth release characteristics—even with complex signals. Thanks to the dynamic range of the dbx® VCA, the 266XL can provide unsurpassable gating for any circumstance.

The 266XL also includes separate LED ladders measuring gain reduction, compression threshold, and gate threshold, making the 266XL intuitive and easy to use.

223/223XL**234/234XL****223/234 | CROSSOVERS**

Crossovers may do nothing more than direct frequencies, but the thought that went into the 223 and 234 is what really elevates the dbx® crossovers above the rest. The 223 and 234 both feature differentially balanced TRS 1/4" inputs and outputs. To prevent accidental changes of critical settings during performance (which could be disastrous), several of the 223 and 234's controls are located on their rear panels. On the 223, the first of these selects between stereo two-way or mono three-way operation, while on the 234 it selects between stereo two-way, stereo three-way, or mono four-way operation (the selected mode is always visible via two green front panel LEDs). Also located on the back panels are switches that allow you to individually select crossover frequency ranges for both channels (again, the front panels feature green LEDs to indicate when the back panel x10 switch is activated). The rear panels also allow you to mono-sum the low frequency outs. Both crossovers feature Linkwitz-Riley 24dB/octave filters—the professional standard. Each of the units' channels has a +12dB input gain control and a recessed 40 Hz low-cut, high-pass filter for removing low frequency rumble. Both the low and high outputs on each channel have phase reverse switches (reconfigurable to operate as mute switches) and gain controls ranging from ∞ to +6 dB, allowing level matching and muting of individual outputs. The 223 and 234 give you great performance, the features you expect from professional crossovers, and the reassurance that you're buying from the company that has been making the world's finest audio gear for over 30 years.

**223XL and 234XL
XLR versions**

To provide you with even more flexibility, the 223 and 234 are also available in the form of the 223XL and 234XL which offer balanced XLR input and output connectors.


AFS™ 224

Advanced Feedback Suppression Processor

The AFS™ 224 Advanced Feedback Suppression processor has been designed to provide state-of-the-art feedback elimination processing, while maintaining a simple and intuitive control interface. The AFS 224 utilizes a no-nonsense user interface providing all the processing and control necessary for both installation and live use while the AFS is an absolute must for any live sound application. Ten and twelve filter per channel feedback elimination processors have become the de facto standard, but the engineering staff at dbx® have never been content residing in the neighborhood of the status quo. So, to raise the bar once again, they developed a dedicated feedback suppression processor that offers up to 24 filters per channel with filter Qs as narrow 1/80 of an octave. With such narrow filter Qs, the AFS 224 is able to remove unwanted feedback, while preserving the sonic integrity with precision accuracy. To achieve these staggering numbers, dbx utilized their patent-pending AFS technology that had previously only been available in the upper echelon of products and made it available in this stand-alone processor. In addition to the plethora of feedback suppression filters available, the AFS 224 also offers selectable modes, live filter lift, and multiple types of filtration.



**FROM NOW ON
THE ONLY FEEDBACK
YOU'LL BE GETTING
IS POSITIVE.**



ProVocal™ | 120A | 286A | PB-48



ProVocal | DIGITAL VOCAL PROCESSOR

The ProVocal™ offers unmatched versatility for the project studio enthusiast at an unparalleled value. The ProVocal features a superb microphone preamp coupled with state-of-the-art microphone and mic-pre amp modeling for a wide variety of sonic characteristics. Move from there into classic dbx® dynamic processing such as gating, compression, de-esser, and limiter, then on to chorus, flanger, delay and reverb. Other features include a 24-bit S/PDIF output with selectable 44.1 or 48k sample rate and MIDI control.

120A | SUBHARMONIC SYNTHESIZER

Unlike other attempts at bass synthesis, the 120A's patented subharmonic synthesis process produces smooth, musical low frequencies that don't interfere with mid- or high-band information—even at maximum levels. The result is unmatched low-end punch at levels that won't destroy your system. In fact, the 120A is optimized to allow audio professionals to get the most out of their high-performance, low frequency speaker systems, and includes both a subwoofer output (with its own level control) and main outputs that can be configured as either full-range (including synthesis) or high frequency-only.

286A | MIC PREAMP PROCESSOR

The 286A mic preamp/processor features OverEasy® compression, de-essing, enhancing, expanding, and gating all in an incredibly pure signal path. In addition, the 286A boasts a wide-ranging input gain control (+10 to +60dB), switchable +48V phantom power, and an 80Hz high-pass filter. Not to mention that its preamp and five processors can be used independently or in any combination. Its floating, balanced XLR mic input accepts balanced or unbalanced inputs, a 1/4" TRS phone jack accepts both balanced and unbalanced line signals.

PB-48 | PATCH BAY

The PB-48 patchbay features 48 front panel and 48 rear panel patch points, with 24 user-adjustable board assemblies that can be configured—without soldering or wire cutting—for half-normalled or de-normalled operation. Rugged and noise-free, the PB-48 is designed to serve all your patchbay needs. Whether you want clear and easy access to your mixer and studio gear, reduced wear on your equipment's jacks, or the ability to quickly re-route devices within your setup, the PB-48's balanced TRS and unbalanced TS 1/4" plugs pave the way.

PA	260	442	480	481	482	220i	640 641	1260 1261
2 (1)	2 (1)	4(2)	4(2)	4(2)	4(2)	2	6 (4)	12
●	●	●	●	●	●	●	●	●
								8
●	●	●	●	●	●	●	●	
●	●	●	●	●	●	●	●	
							>50kΩ	>50kΩ
							>75kΩ	>25kΩ
	●	●	●	●	●	●	●	●
		●	●	●	●		●	●
●	●					●	●	●
							●	●
			●		●		●	●
15V DC	15V DC		48V DC		48V DC		15V	15V
6	6	4	8	8	8	2	4	6
●	●	●	●	●	●	●	●	●
120Ω	120Ω	120Ω	120Ω	120Ω	120Ω	120Ω	120/60	120/60
●	●	●	●	●	●		●	●
	●					●		
●	●	●	●	●	●	●	●	●
110	114	115	115	115	115	114	113	113
107	112	112	112	112	112	112	110	110
							●	●
48kHz	48kHz	48kHz	48kHz	48kHz	48kHz	48kHz	48kHz	48kHz
24	24	24	24	24	24	24		
112	112	115	115	115	115	112	112	112
110	110	112	112	112	112	110	109	109
48kHz	48kHz	48kHz	48kHz	48kHz	48kHz	48kHz		
24	24	24	24	24	24	24		
			●	●	●		●	
0.002	0.002	0.003	0.003	0.003	0.003	0.002	0.003	0.003
●	●	●	●	●	●	●	●	●
							●	●
							●	●
							0.6 msec	0.6 msec
28-Band	28-Band	31-Band	31-Band	31-Band	31-Band	28-Band		
●	●	●	●	●	●			
			●	●	●			
		●		●	●			
N/A	configurable	N/A	680	680	680	configurable		
10	configurable 2.7sec	340	170	170	170	configurable 2.7sec		
●	●	●	●	●	●			
●	●	●	●	●	●			
4	3(2)	4	4	4	4	2		
			●	●	●			
	●	●	●	●	●	●		
●								
●	●	●	●	●	●			
	●	●	●	●	●	●		
	●	●	●	●	●			
		●	●	●				
●	●	●	●	●	●	●		
1.75"x 19"x 5.75"	1.75"x 19"x 7.7"	3.5"x 19"x 12.15"	3.5"x 19"x 12.15"	1.75"x 19"x 12.15"	3.5"x 19"x 12.15"	12.24"x 19"x 3.20"	1.75"x 19"x 5.75"	1.75"x 19"x 5.75"

DriveRack® & ZonePRO™

INPUTS

Number of Inputs (RTA Mic Input)

Connectors: Female XLR

Connectors: Euroblock

Connectors: RCA

Type: Electronically bal/RF filtered

Impedance, >40K

Impedance, balanced, Euroblock

Impedance, unbalanced, Euroblock (& RCA 1260/1261)

Max Input Level: Hardware selectable for +30, +22, +14 dBu

Max input Line Level: +20dBu Mic/Line, +12dBu RCA

CMRR: >40dB typical, >55 dB at 1kHz

CMRR: >45dB

Mic Pre gain: 30 to 60dB

Mic EIN: <118dB, 22Hz-22kHz, 150kΩ

Input Gain Range RTA: 10dB to 70dB w/60dB typical

RTA Mic Phantom Voltage:

OUTPUTS

Number of Outputs

Connectors: XLR

Connectors: Euroblock

Type: Electronically balanced, RF filtered

Impedance

Maximum Output Level: +25.5 dBu into 1kΩ, +22 dBu into 600Ω

Maximum Output Level: +20dBu

Maximum Output Level: +22dBu

A/D PERFORMANCE

Type: dbx Type IV™ Conversion System

Dynamic Range: (dB) A-weighted

Dynamic Range: (dB) Unweighted

Type IV dynamic Range: >119 dB, A-weighted, 22kHz, BW >117 dB, unweighted, 22kHz BW

Sample Rate

A/D Wordlength: (bit)

D/A PERFORMANCE

Dynamic Range: (dB) A-weighted

Dynamic Range: (dB) unweighted

Sample Rate

A/D Wordlength: (bit)

SYSTEM PERFORMANCE

Internal Wordlength: 48 bits

Dynamic Range: >109 dB A-weighted, >106dB unweighted

Dynamic Range: >110 dB A-weighted, >107dB unweighted

THD + Noise: % typical at +4dBu, 1kHz, 0dB input gain

Frequency Response: 20Hz - 20kHz, +/-0.5dB

Interchannel Crosstalk: >80dB typical

Crossalk input to output: >80dB typical

Propagation Delay

PRE EQ

Type: Graphic EQ per input channel, or 9 band PEQ per input channel (5-Band PA, Studio, 260)

Range: +/-12dB range

NOTCH FILTERS

Number: 1-5 per input channel not to exceed 10 for all input channels

Number: 4 fixed per channel

PRE DELAY

Length: ms/channel

POST DELAY (DRIVER ALIGNMENT)

Length: ms/channel

TOTAL DELAY TIME

CROSSOVER

Type: 1x2, 1x3, 1x4, 1x5, 1x6, 2x3, 2x4, 2x5, 2x6, 2x7, 2x8, 3x4, 3x5, 3x6, 3x7, 3x8, 4x6, 4x8

Filter Type: Butterworth, Bessel, or Linkwitz-Riley - Note: PA - offers no Bessel

Slope: 6, 12, 18 or 24 dB/octave for Butterworth or Bessel filters

12, 24, 36 or 48 dB/octave for Linkwitz-Riley filters Note: PA - offers only 12 and 24 LR

POST EQ

Number: EQ bands per output channel

Range: +/-12dB range

DYNAMICS

Type: Compressor/Limiter with PeakStopPlus®

Type: PeakStopPlus®

Pink Noise Generator

Position: Pink noise inserted on selected input(s)

Phase Compensation

Amount: 0-180 degrees phase shift

Output Polarity: Reversible

MISCELLANEOUS

Output Transformers: Optional

Network: Proprietary RS-485 Backbone

GUI: RS-232 for computer display and configuration

RTA Microphone: Optional

ROM Upgrade: Flash upgradeable through RS-232

Dimensions: H x W x D

HARMAN PRO CATALOG | dbx PROFESSIONAL PRODUCTS

Compressors/Limiters/Gates

266XL	166XL	160A	1074	1046	1066	160SL	162SL	
X,T	X,T	X,T	X	X,T	X,T	X,T	X,T	INPUT
●	●	●	●	●	●	●	●	Connectors: X=XLR, T=TRS 1/4"
>40k	>50k/>25k	>100k/>50k	>50k/>25k	>40k/>20k	>40k/>20k	>20k/>10k	>50k/>25k	Type: Electronically balanced/unbalanced, RF filtered
>+20dBu	>+24dBu	>+24dBu	>+22dBu	>+22dBu	>+22dBu	+30dBu/+26	+24dBu	Impedance: Balanced/Unbalanced (ohms)
>45	>45	>45	>45	>45	>45	>80	>40	Max Input Level: Balanced or Unbalanced
VI	VI	VI	V2	V2	V2	V8		CMRR: Typical @ 1kHz
T	T	T	T	T	T	X	T	VCA TYPE
								SIDECHAIN INSERT Connectors: X=XLR, T=TRS 1/4"
X,T	X,T	X,T	X,T	X	X,T	X	X,T	OUTPUTS
*	●	●	●	●	●	●	●	Connectors: X=XLR, T=TRS 1/4"
								Type: Electronically balanced/unbalanced, RF filtered (*266XL is impedance balanced)
	>120/>60	>30	>60/>30	>30/>15	>30/>15	>50/>25	>30/>15	Type: Transformer balanced/unbalanced, RF filtered
>+21	>+21	>+24	>+22	>+22	>+21	>+30	>+24/>+22	Impedance: Balanced/Unbalanced (ohms)
								Max Output Level: (dBu)
●	●	●	●	●	●	●	●	SYSTEM PERFORMANCE
-90	-90	-90	-94	-94	-94	-94	-93	Bandwidth: 20 Hz to 20 kHz, +0/-0.5 dB (162SL=+0/-0. dB)
●	●	●	●	●	●	●	●	Noise: < (dBu), unweighted, 22 kHz measurement bandwidth
								Stereo Coupling: True RMS Power Summing
●	●	●		●	●		●	COMPRESSOR
						●		Threshold Range: -40 dBu to +20 dBu
●	●	●		●	●	●	●	Threshold Range: -40 dBu to +30 dBu
●	●	●		●	●	●	●	Ratio: 1:1 to ∞:1
●	●	●		●	●	●	●	Threshold Characteristic: Selectable OverEasy® or hard knee
●	●	●		●	●	●	●	Attack/Release: Selectable manual or auto
●	●	●		●	●	●	●	Attack/Release: Auto
						●		Output Gain: -20 to +20 dB
						●		Output Gain: -25 to +25 dB
N/A	Peakstop	N/A	N/A	Peakstop Plus®	Peakstop Plus®	Peakstop Plus®	Peakstop Plus®	LIMITER
								Type
								(162SL two-stage)
						●	â	OPTIONS
								704X Digital Output System
1.75"x 19"x5.75"	1.75"x 19"x6.75"	1.75"x 19"x 6.5"	1.75"x 19"x 9"	1.75"x 19"x 9"	1.75"x 19"x 9"	3.5"x 19"x11.25"	3.5"x 19"x10"	Output Transformer: Jensen® JT-123-dbx or JT-11-dbx, BCI™ RE-123-dbx or RE-11-dbx

DIMENSIONS: H x W x D

Digital Signal Processors

DDP	DEM	QUANTUM II	AFS224	
X,T	X,T	X,T	X,T	INPUT
●	●	●	●	Connectors: X=XLR, T=TRS 1/4"
>26k/>13k	>18k/>9k	>18k/>9k	50k/25k	Type: Electronically balanced/unbalanced, RF filtered
>+24dBu	+24dBu	+24dBu	+20dBu	Impedance: Balanced/Unbalanced (ohms)
●	●	●	●	Max Input Level: balanced or unbalanced
●	●	●	●	CMRR: >40dB at 1kHz, typically >55dB @1kHz
●	●	●	N/A	Input Gain Range: ∞ to +16dB
			N/A	MIDI: 5 Pin DIN MIDI Input Jack
X,T	X,T	X,T	X,T	OUTPUTS
●	●	●	●	Connectors: X=XLR, T=TRS 1/4"
●	●	●	●	Type: Electronically balanced/unbalanced, RF filtered
●				Balanced: 120Ω/Unbalanced: 60Ω
●			●	Impedance: Balanced +4dBu: Balanced: 200Ω/Unbalanced: 100Ω -10dBV: Balanced: 1.5kΩ, Unbalanced: 750Ω
●	●	●		Max Output Level: +20dBu
●	●	●		Max Output Level: +21dBu, >+20 dBm into 600Ω, balanced or unbalanced
●	●	●		Output Gain Range: ∞ to +16 dB
●	●	●	N/A	MIDI: 5 Pin DIN MIDI Out/thru Jack
	●	●	N/A	PC COMM: RS232
Single-band	Multi-band	Multi-band	N/A	COMPRESSOR
				Type
Single-band	Multi-band	Multi-band	N/A	LIMITER
				Type: Peakstop™, PeakstopPlus®
Single-band	Multi-band	Multi-band	N/A	EXPANDER/GATE
				Type
●				OPTIONS
●				Type IV™ digital output module
				Analog output module
●	●	●	●	A/D SYSTEM PERFORMANCE
●				A-D Conversion: 24-Bit dbx Type IV™ Conversion System
	●	●		Converter Dynamic Range: >109dB typical, A-weighted, >107dB typical, unweighted, 22kHz bandwidth
			●	Converter Dynamic Range: >114dB typical, A-weighted, >112dB typical, unweighted, 22kHz bandwidth
				Converter Dynamic Range: >113dB A-weighted, >110dB unweighted, 22kHz bandwidth
●				Type IV™ Dynamic Range: Up to 122dB with transient material, A-weighted, 22kHz bandwidth
				Up to 120dB with transient material, unweighted, 22kHz bandwidth
				Typically 114dB with program material, A-weighted, 22kHz bandwidth
				Typically 112 dB with program material, unweighted, 22kHz bandwidth
	●	●		Type IV™ Dynamic Range: Up to 127dB with transient material, A-weighted, 22kHz bandwidth
				Up to 125dB with transient material, unweighted, 22kHz bandwidth
				Typically 119dB with program material, A-weighted, 22kHz bandwidth
				Typically 117 dB with program material, unweighted, 22kHz bandwidth

DDP	IEM	QUANTUM II	AFS224	Digital Signal Processors (cont.)
●	●	●	●	Type IV™ Dynamic Range: >119 A-weighted, >117dB unweighted, 22kHz bandwidth
●	●	●	●	Frequency Response: 20Hz to 20kHz, +0/-0.5dB
●	●	●	●	Interchannel Crosstalk: <-85dB at 1kHz, input gain at 0dB
●	●	●	●	Interchannel Crosstalk: <-80dB at 1kHz, input gain at 0dB
●	●	●	●	D/A SYSTEM PERFORMANCE
●	●	●	●	D-A Conversion: 24-Bit
●	●	●	●	Dynamic Range: 105dB typical, A-weighted, 22kHz bandwidth
●	●	●	●	102dB typical, unweighted, 22kHz bandwidth
●	●	●	●	Dynamic Range: 115dB typical, A-weighted, 22kHz bandwidth
●	●	●	●	112dB typical, unweighted, 22kHz bandwidth
●	●	●	●	Dynamic Range: 112dB typical, A-weighted, 22kHz bandwidth
●	●	●	●	109dB typical, unweighted, 22kHz bandwidth
●	●	●	●	THD+ Noise: 0.002% typical at +4 dBu, 1 kHz, input gain at 0dB
●	●	●	●	THD+ Noise: 0.003% typical at +4 dBu, 1 kHz, input gain at 0dB
●	●	●	●	Frequency Response: 20Hz to 20kHz, +0/-0.5dB
●	●	●	●	Interchannel Crosstalk: <-85dB at 1kHz, input gain at 0dB
●	●	●	●	Interchannel Crosstalk: <-80dB at 1kHz, input gain at 0dB
●	●	●	●	DIGITAL I/O
●	●	●	●	Word Clock: 96kHz, 88.1 kHz, 48 kHz and 44.1 kHz - (internal) INT96, INT88.2, INT48, INT44.1, (SuperClock) SC48, SC44.1, Word, AES/EBU, and S/PDIF
●	●	●	●	The SuperClock frequencies are 256 times the sample frequency
●	●	●	●	AES/EBU Digital I/O option card
●	●	●	●	SRC (sample rate conversion): INT44.1 and INT48, Word, SC48, SC44.1
1.75"x 19"x7.7"	1.75"x 19"x10"	1.75"x 19"x10"	1.75"x 19"x5.75"	DIMENSIONS: H x W x D

223	223XL	234	234XL	Crossovers
1/4" TRS	XLR	1/4" TRS	XLR	INPUTS
●	●	●	●	Connectors
●	●	●	●	Type: Electronically balanced/unbalanced, RF filtered
●	●	●	●	Impedance: Balanced > 50 kΩ, unbalanced > 25 kΩ
●	●	●	●	Max Input Level: > +21 dBu balanced or unbalanced
●	●	●	●	CMRR: > 40 dB, typically > 55 dB at 1 kHz
1/4" TRS	XLR	1/4" TRS	XLR	OUTPUTS
●	●	●	●	Connectors:
●	●	●	●	Impedance: Balanced
●	●	●	●	Electronically balanced/unbalanced, RF filtered
●	●	●	●	Max Output Level: > +21 dBu balanced/unbalanced into 2 kΩ or greater
●	●	●	●	SYSTEM PERFORMANCE
●	●	●	●	Bandwidth: 20 Hz to 20 kHz, +0/-0.5 dB
●	●	●	●	Frequency Response: < 3 Hz to > 90 kHz, +0/-3 dB
●	●	●	●	Signal-to-Noise: Ref: +4 dBu, 22 kHz measurement bandwidth
●	●	●	●	Low Output: > 94 dB (Stereo Mode) > 94 dB (Mono Mode)
●	●	●	●	Low Mid Output: >94 dB (Mono Mode)
●	●	●	●	High-Mid: > 92 dB (Mono Mode)
●	●	●	●	Mid Output: > 93 dB (Mono Mode)
●	●	●	●	High-Mid Output: > 92 dB
●	●	●	●	High Output: > 92 dB (Stereo Mode) > 92 dB (Mono Mode)
●	●	●	●	Dynamic Range: > 114 dB, unweighted, any output
●	●	●	●	THD+Noise: < 0.004% at +4 dBu, 1 kHz, < 0.04% at +20 dBu, 1 kHz
●	●	●	●	Interchannel Crosstalk: < -80 dB, 20 Hz to 20 kHz
●	●	●	●	CROSSOVER FREQUENCIES:
●	●	●	●	Stereo Mode: Low/High: 45 to 960 Hz or 450 Hz to 9.6 kHz (x10 setting)
●	●	●	●	Mono Mode: Low/Mid: 45 to 960 Hz or 450 Hz to 9.6 kHz (x10 setting)
●	●	●	●	Mid/High: 45 to 960 Hz or 450 Hz to 9.6 kHz (x10 setting)
●	●	●	●	Filter Type: Linkwitz-Riley, 24 dB/octave, state-variable
●	●	●	●	POWER
●	●	●	●	Operating Voltage: 100 VAC 50/60 Hz; 120 VAC 60 Hz, 230 VAC 50 HZ
15 w	15 w	15 w	15 w	Power Requirements (watts)
1.75"x 19"x 6.9"	1.75"x 19"x 6.9"	1.75"x 19"x 6.9"	1.75"x 19"x 6.9"	DIMENSIONS

Mic Preamps/Channel Strips

376	386	ProVocal	286A	786	
●	●	●	●	●	MICROPHONE INPUT
●	●	●	●		Connector: Female XLR Pin 2 Hot
					Type: Electronically balanced/unbalanced
●	●	●	●		Maximum Input Level: -10dBu or +10 dBu with 20dB pad engaged
					Maximum Input Level: -9 dBu or +11 dBu with 20 dB pad engaged
				●	Type: Transformer Balanced
			●	●	Gain Adjustment Range: +10dB to +60dB
●	●	●	●		Gain Adjustment Range: +30dB to +60dB
48V	48V	48V	48V	48V	Phantom Power
●	●	●	●	●	Pad: 20dB
-120	-120	-120	-120	-128	Equivalent Input Noise: Typically -(dBu) typical with a 150Ω source load "A-weighted"
					LINE INPUT
●	●	●	●		Connector: TRS 1/4" Jack
●	●	●	●		Type: Electronically Balanced/unbalanced
20k-40kΩ	20k-40kΩ	20k-40kΩ	100kΩ		Impedance: bal/unbal
●	●	●	●		Maximum Input Level: +21dBu balanced or unbalanced
					Maximum Input Level: +18dBu balanced or unbalanced
					INSTRUMENT INPUT (Front Panel)
●	●	●	●		Connector: TS 1/4" Jack
●	●	●	●		Type: Unbalanced
					Impedance: 470 kΩ
+21kΩ	+21kΩ	+18kΩ			Maximum Input Level (unbalanced)
	●				Insert Connector: TRS 1/4"
	●				Type: Unbalanced
					LINE OUTPUT
●	●	●	●		Connector: Male XLR Pin 2 Hot and impedance balanced TRS 1/4"
			●		Connector: 1/4" TRS phone balanced/unbalanced
●	●	●	●		Type: Electronically balanced
				●	Type: transformer balanced/unbalanced
>21	>21	>18	>21	>30	Maximum Output Level: (XLR) +dBu
					DIGITAL OUTPUTS
●	●	RCA			Connectors: XLR for AES/EBU, RCA for S/PDIF ● = both connector types
					INSERT
●	●		●		Connector: TRS 1/4"
●	●		●		Ring Impedance: >5kΩ
●	●		●		Maximum Level: >+21 dBu
					Word Sync Input/Output
●	●				Connectors: BNC
●	●				Input Impedance: 75Ω terminated by internal jumper
●	●				Input: 96, 88.2, 48, or 44.1kHz word clock
●	●				Output: 96, 88.2, 48, or 44.1kHz word clock
					A/D CONVERSION
●	●	●			Type: dbx Type IV® A/D Conversion System
●	●				Sample Rate: 96, 88.2, 48, or 44.1kHz selectable
●	●				Wordlength: 24, 20, or 16 bit selectable
●	●				Dither Type: TPDF, SNR2, or none
●	●				Noise Shape: Shape 1, Shape 2, or none
●	●				Output Format: S/PDIF or AES/EBU
107dB	107dB	105dB			Converter Dynamic Range: typical, A-Weighted, 22kHz Bandwidth
		●			D/A CONVERSION
					D-A Conversion 24-bit
		●			Dynamic Range: 103 dB typical, A-weighted, 20 kHz bandwidth, 101 dB typical, unweighted, 20 kHz bandwidth
		●			THD+Noise: 0.002% typical at +4 dBu, 1 kHz, output gain at 0 dB
		●			Frequency Response: 20 Hz to 20 kHz, +0/-0.5 dB
		●			Interchannel Crosstalk: < -85 dB at 1 kHz, output gain at 0 dB
					DIMENSIONS
1.75"x 19"x 7.75"	1.75"x 19"x 7.75"	1.75"x 19"x 5.75"	1.75"x 19"x 5.75"	3"x 19"x 11.25"	H x W x D

All specifications subject to change without notice.

User Notes



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